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the publishing of which it has made a specialty. Diamonds are trumps in the "hand" displayed on the cover.

THE fourth annual volume of THE GOOD THINGS OF LIFE comes to us with the imprint of Frederick A. Stokes, and is as welcome as any of its delightful predecessors. It is just the book to lie upon the drawing-room table. The success of our witty contemporary, Life, is now fully recognized, and the New York family of culture could no more do without its weekly visits than the English family could do without its Punch.

THE new edition of Houghton, Mifflin & Co.'s PORTRAIT CATALOGUE of their publications contains a list of all the books they publish, and excellent portraits of thirty-nine authors whose works are included in it—Agassiz, Aldrich, Hans Christian Andersen, Björnson, Browning, Bryant, John Burroughs, Alice and Phoebe Cary, Joseph Cook, Cooper, Charles Egbert Craddock (Miss Murfree), Emerson, Fields, John Fiske, Bret Harte, Hawthorne, Holmes, Howells, James, Miss Jewett, Lucy Larcom, Longfellow, Lowell, Parton, Miss Phelps, Saxe, Scudder, Stedman, Mrs. Stowe, Taylor, Tennyson, Mrs. Thaxter, Thoreau, Charles Dudley Warner, Whipple, Richard Grant White, Mrs. Whitney, and Whittier. Any one writing to the firm at Boston can receive this interesting catalogue, free of charge.

UNDER the title SEA SPRAY, or Facts and Fancies of a Yachtsman, Benjamin and Bell republish from The Century, St. Nicholas, Appleton's Journal, and other periodicals the yachting papers contributed to them by S. G. W. Benjamin. Two essays not before published have been added—"We Two on an Island" and "A Case of Circumstantial Evidence." Paper covers.

DAFFODILS is the title of a collection of poems by Adelaide D. T. Whitney, published by Houghton, Mifflin & Co., in white and yellow covers, illustrated by a few graceful drawings of flowers.

THE same firm brings out a small and cheap edition of their last year's gift book, WELL-WORN ROADS, by Frank Hopkinson Smith, with reductions of the smaller vignettes, but without the larger and more important illustrations. There are many persons who will be glad to have, in this convenient form, Mr. Smith's gossipy narrative of European travel in search of the picturesques.

ALICE AND PHEBE CARY'S EARLY AND LATE POEMS are brought out in a handsome cloth-bound edition by Houghton, Mifflin & Co. The selection has been made so as to include many poems written late in the lifetime of the two sisters, and published in anthologies and collections, but not easily accessible to the mass of readers with whom the two poetesses are favorites. They make a well-filled volume of 311 pages, and are arranged according to the topics of the poems, as "Ballads and Narrative Poems," "Religious Poems and Hymns," "Poems of Love," and the like.

BOOKS FOR YOUNG PEOPLE.

A STORY OF THE GOLDEN AGE, told by James Baldwin and illustrated by Howard Pyle (Charles Scribner's Sons), is an admirable introduction to the Iliad and Odyssey, bringing together the tales of Ulysses' earlier life and of the causes of the Trojan war, with, incidentally, versions of the older Greek myths, written in a manner which makes them acceptable reading for the young. Every care has been taken to make clear the passages most likely to puzzle a beginner in Greek mythology. There is a map of the world as Homer conceived it, and one of Hellas and the Ægean as we know them to be. There is also an index of proper names and some interesting notes. Mr. Pyle's drawings are among the best things he has ever done, and stand the difficult test of being well reproduced in tints by a photo-engraving process.

THE AMERICAN GIRL'S HANDY BOOK (Charles Scribner's Sons) is calculated to make the American girl handy at everything that she wants or ought to want to do. It takes her up on the First of April, and sets her down both wiser and merrier on Saint Valentine's Day, having taught her in the mean time, by diagrams, pictures, and text, how to observe Easter, to keep May Day, to celebrate the glorious Fourth, to melt lead on All-Hallow Eve, to eat turkey on Thanksgiving, and to hang up her stocking on Christmas Eve; also how to transplant wild flowers, to make a lawn-tennis net, to polish sea-shells, to print leaves, to roast corn, to apply botany to art, to apply art to the confection of corn-husk dolls, to make a hammock, to make a fan, to paint in water-colors, in oils, on china, to model in clay and wax, to make plaster casts, to blow bubbles, to patch "garments," and to make chocolate caramels—everything, in short, that some American girl or another wants to know how to do.

FAIRY LEGENDS OF THE FRENCH PROVINCES have been translated by Mrs. M. Carey from the French of Paul Sebillot, Emmanuel Cosquin, and various writers in the French folklore journal, Mélusine. Many of them are already known to children and even to scholars everywhere, and some in more interesting versions. Thus, the tale of "The Fairies and the Two Hunchbacks" is much better told by Crofton Croker, and an Irish version of "The Skilful Thief" is far superior as a story and probably much more ancient than that translated by Mrs. Carey. Some of the tales, however, are from old French sources and have a literary flavor of their own; others, as "The Enchanted Ring," are curious as variants of well-known originals. All are amusing, and will interest children immensely. Bound in cloth, with fairies and grasses on the cover. Published by Thomas Y. Crowell & Co.

A FLOCK OF GIRLS is the attractive title of a book of interesting stories about artist girls, student girls, dancing girls, quiet girls, fashionable girls, and "sweet-looking, nice-mannered"

girls, by Norah Perry, provided with a frontispiece and a number of pen and ink illustrations, and ushered into the world of book-sellers and bookbuyers by Ticknor & Co. They do as much for JUAN AND JUANITA, two Mexican children who were stolen by Indians and carried off to the Staked Plains, and whose story is delightfully told by Frances Courtenay Baylor and effectively illustrated by Henry Sandham.

THE BROWNIES: THEIR BOOK, by Palmer Cox, their creator and veracious historian, just published by the Century Co., it is safe to say will be unsurpassed in popularity by any holiday book of the season for the little folks. All the Brownies who have delighted us in past numbers of St. Nicholas reappear in these handsome pages, and many Brownies make their bow for the first time. The antics and mishaps of the little dude Brownie, who, for some reason or another, comes on the scene in nearly every illustration of the book, will not fail to raise many a merry laugh by the nursery fireside.

IF anything can make the young student of two or three years of age delight in the acquiring of letters, it should be Ida Waugh's ALPHABET BOOK, published by J. B. Lippincott Co. There is no unseemly and tiresome display of A, B, C, etc., but Ida Waugh's pictures and Amy E. Blanchard's verses between them tell an interesting story which just happens to introduce the letters of the alphabet in their order. The invention shown in the designs of the initial capitals is something quite out of the common. The drawings are all in pen and ink, spirited and correct. There is an amusing border in tints to each page, and the cover is a marvel of prettiness, but too easy to soil.

J. B. LIPPINCOTT Co. publish in very fine form Dr. S. Weir Mitchell's nursery stories of "Prince Little Boy," "Fuz-Buz," "The Curly Fish," "Smoky Pokey," and others, with very pretty photogravures after pictures by H. Siddons Mowbray, clever pen and inks by H. C. Bispham, and rather poorly reproduced drawings in wash by F. S. Church. The stories are delightful and make a most acceptable book for children.

PUBLISHERS seem to be making a determined attempt this year, in their holiday books, to use the cheaper photographic processes for the reproduction of drawings in tints. As a rule they are not to be congratulated on the result. Houghton, Mifflin & Co., in particular, have fared badly with the illustrations to their new edition of the TANGLEWOOD TALES. The designs themselves, by George Wharton Edwards, are not remarkable for excellence, and the prints from those done in wash show, in many instances, an apparent loss in the matter of values. Those in pen and ink have, of course, a more satisfactory look; but the whole series is unworthy of the book, which would be better unillustrated. In the matter of type, paper, printing and binding, this new setting of Nathaniel Hawthorne's delightfully told stories of the heroes of ancient Greece is attractive enough to win the heart of every school-boy. Notwithstanding the shortcomings of the illustrations, we can honestly recommend the TANGLEWOOD TALES as a gift-book suitable for all the year round.

THE NEW HOLIDAY CARDS.

THE Christmas and New Year publications of Messrs. L. Prang & Co. and Messrs. Raphael Tuck & Sons, which have been sent us for notice, are fully up to the high reputation of both houses. Neither confines itself now to the old-fashioned Christmas card, pure and simple, with the rather tiresome iteration of "Herald Angels," "Christmas Tree," or "Waits"—although, in deference doubtless to public demand, they provide plenty of that kind; but both seek, and with much success, to put into a single card as much really good pictorial art as the conditions of steam color printing will permit. The artists employed by both houses, it is proper to say, however, are much stronger in landscapes and flowers than in figure drawing.

Glancing through the package of Prang's cards before us, we find several charming pictures of children by Maud Humphrey and Ida Waugh. Walter Satterlee has an angel descending among the boughs of a Christmas tree and lighting numerous little red candles, to the imminent danger of losing her balance. Among the humorous contributions, which show how easy it is to be funny without being coarse, E. B. Williams has some representations of cats and mice which are sure to delight the little ones. Miss Humphrey designs a very pretty folding calendar, which, closed, shows a group of boys and girls warmly clad for winter weather, and, half opened, discloses the same children gayly dancing on the green in spring attire. Perhaps the best among the flower pieces are the carnations by Fidelia Bridges and geraniums by E. T. Fisher.

Tuck's figure subjects include an admirably executed though somewhat idealized portrait of Queen Victoria, by Bertha Maguire, which ought to have great popularity, especially with our readers in the British Dominions. In the carefully stippled work of the face, it will afford useful suggestions to the amateur miniature painter on ivory or porcelain. This, we know, is high praise for the once despised "chromo." That we can honestly bestow it in this case shows the wonderful progress in the art of color printing. We cannot say as much for either the drawing or the coloring of the Nativity, in which the figure of Joseph defies all laws of anatomy, and the Holy Infant appears nicely dressed in short clothes and with a green band around the waist. The series of pretty children, evidently reproduced from photographs from life, will be popular with a certain part of the public; but they are certainly the least artistic of all the specimens before us. The Scotch and English views by Edwin A. Penley are gems of water-color painting, and may be used with advantage as models by students, and equally so may the charming bits of landscape and marine by Coleman, Albert Bowers, C. Noakes, and those signed "C. F." and "A. F. Mc." In engaging the services of Giacomelli for their bird pictures, it need hardly be said that Messrs. Tuck have secured the best artist in that line.

SOME IMPORTED OIL COLORS.

J. MARSCHING & Co. send us for criticism sample tubes of A. Keim's oil colors, for which they have become the American agents. The purity and strength of the pigments used, we are told, are guaranteed by the German Society for the Advancement of Rational Painting, of Munich, of which the eminent Professor Wilhelm Lindenschmit is chairman. The colors certainly seem to leave nothing to be desired in this respect; but some of the tubes we have tested—the madder lake and ivory black—show, by the excess of oil on the surface, that these particular colors, at least, have not been thoroughly mixed. Messrs. J. Marsching & Co. call attention to the unusual sizes of some of the tubes. They certainly afford a generous supply of ivory black, burnt Sienna, burnt umber, Naples yellow, and Cremnitz white at very reasonable prices.

Treatment of the Designs.

DIRECTIONS FOR PAINTING THE PANSIES IN OIL, WATER-COLORS AND MINERAL COLORS.

TO paint the background, use for the brownish gray local tone, bone brown, white, yellow ochre, and permanent blue, with a little light red or madder lake touched in in certain parts. In the deeper touches in the shadows at the right hand, add ivory black and burnt Sienna. Paint in the table-cloth at first with a general tone of warm light gray, omitting all details. For this general tone use white, yellow ochre, permanent blue, madder lake, and a very little ivory black. In the shadows add to these colors burnt Sienna and a little raw umber. Paint the purple pansies with madder lake, permanent blue, white, and a very little ivory black for the local tones. Where the flowers are a very deep and rich purple omit both white and yellow ochre, and make the tone with permanent blue, madder lake, and either ivory black or bone brown. When such transparent colors are used it is advisable to mix with them a little siccative. The best is the Siccative de Courtray, mixed with Devos's French poppy oil, in the proportion of one drop of siccative to five of oil. The pale yellow pansies are painted with light cadmium, white, and a very little touch of ivory black for the local tone. In the shadows add a little permanent blue and raw umber. Paint the deeper reddish-yellow flowers with yellow ochre, white, madder lake, and a very little ivory black for the local tone. Add burnt Sienna and raw umber in the shadows, and use when needed deep yellow or orange cadmium. Paint the deepest tones of brownish red with bone brown and madder lake alone, using, to dry them, plenty of Siccative de Courtray. The green leaves are painted with Antwerp blue, white, cadmium, madder lake, and ivory black, tempered with silver white. In the shadows add burnt Sienna and raw umber.

TO PAINT THIS STUDY IN WATER-COLORS:—If transparent washes are used, procure the best French or English water-color paper of rough texture to paint upon. Use the moist water-colors either in pans or tubes; those made by Newman, Schönfeldt, and Winsor & Newton are all considered trustworthy. Use plenty of water in washing in tones. The brushes needed are: one large dark-haired brush for washing in general tones, and several assorted pointed camel's-hair brushes for drawing small details and putting in finishing touches. The same list of colors mentioned for painting in oil may be used for water-colors, with the following few exceptions: In water-colors substitute sepia for the bone brown used for oil. Use rose madder also in place of madder lake. Substitute cobalt in water-color for permanent blue of oil colors, and in place of the ivory black of oil colors use lamp-black, as the latter is much more preferable for water-color painting. When painting with transparent washes it is better to omit all white paint except, perhaps, a few touches in the high lights when finishing. For decorative purposes, however, the opaque colors are generally preferred. The ordinary moist water-colors are used and are rendered opaque by mixing more or less Chinese white with all the colors mentioned above. Less water is needed for painting with opaque colors, and the painting may be carried out on wood, cardboard, china, glass, or any suitable textile fabrics.

FOR MINERAL COLORS.—Begin by drawing with a finely pointed, hard lead-pencil the principal outlines of the composition. Indicate the line of the table, but do not put in the small details. Paint the background first; use sepia for the brown tones, adding a little ochre and blue in the lighter parts. Blend the blue, yellow, and brown tones softly together. The table-cover should be kept subdued in effect, as it appears in the colored plate. Shade with a delicate gray made from sky blue and ivory black, and a little yellow may be added in the local tone, especially in the warmer parts. Do not leave the china clear for the high lights, but pass over them a thin wash of black. In the brownish shadows thrown by the flowers use sepia instead of black. Use grass green for the leaves, and shade with brown green.

The light yellow pansies are painted with a pale wash of mixing yellow, shaded with a deeper tone of the same, subdued with gray. For the purple touches in the centres use a little iron violet. Faint touches of carmine and pale violet are seen in some of the flowers; these should be put on very delicately with thin washes of color.

The purple pansies are painted with deep purple where the tones are rich and dark. A little carmine is washed over those lights which are more crimson in tone. Lighter washes of deep purple and golden violet are used for the pansies which are more delicate in color. The yellow centres are put in with jonquil yellow, adding a touch of orange yellow in the deeper parts. Paint the deeper yellow pansies with orange yellow, using a pale wash of the same in the lighter parts. The reddish brown flowers are painted with orange red and shaded with the same, mixed with sepia. Use gray in the half tints, and keep the shadows rich and warm. In

certain deep crimson touches carmine may be employed in place of orange red, but this color must be used very carefully.

DIRECTIONS FOR PAINTING ASTERS IN OIL AND WATER COLORS.

In painting Mr. Dagon's study (page 11), the following coloring may be observed: If a background is desired—and in most cases it will be found preferable—place behind the flowers a tone of pale yellow qualified by gray. An effect of shadow cast behind the flowers will greatly improve the general effect.

TO PAINT THE STUDY IN OIL.—Use white, yellow ochre, a little permanent blue, light red, raw umber, and a very little ivory black for the background. In the deeper touches of shadow add burnt Sienna and madder lake. The upper flowers are purple, shading to pale violet, with yellow centres; and the large cluster below are pale pink, shading into creamy white, the buds being a darker pink than the flowers themselves. This design may be applied to tapestry and dye painting with excellent effect, as its simplicity allows of its being enlarged considerably.

The purple flowers are painted with permanent blue, white, light cadmium, a very little madder lake, and the least touch of ivory black in the local tone. In the shadows add burnt Sienna and raw umber. In painting the pinkish white blossoms, use for the general tone white, yellow ochre, a little permanent blue, madder lake, and the least touch of ivory black to give quality. In the shadows add burnt Sienna and raw umber if needed. For the more brilliant pink tones, add vermilion with the madder lake already mentioned. The green leaves of the asters are dark and warm in color, but rather gray in quality. The stems are somewhat darker and more brown than the leaves. To paint the leaves, use Antwerp blue, white, cadmium, vermilion, and ivory black for the local tone. In the shadows add raw umber and burnt Sienna. For the stems use the same colors, but add raw umber to the local tone, and use more burnt Sienna in shading. It is better to use small, flat-pointed sable brushes for the stems (say Nos. 5 to 9), as these require fine lines and careful work.

TO PAINT THE STUDY IN WATER-COLOR.—If transparent colors are required, no white should be used. The paper necessary for this work is the best quality of thick water-color paper, made by Whatman, known as double elephant. The same colors already given for painting in oil may be found in the best moist water-colors either in tubes or pans. With the few following exceptions, the same list of colors may be used: Replace the bone brown of oil colors with sepia in water-colors. Use lamp-black in water-colors for ivory black in oils, and substitute rose madder in water-color for madder lake in oils; also replace the permanent blue of oils with cobalt in water-colors. Use large round brushes with fine points and plenty of water for washing in the general tones.

THE HOLLY AND MISTLETOE.

THE graceful design which forms the frontispiece of the present issue may be used for painting in oil, water-color, "dye," and tapestry painting, as well as mineral colors. The lines of the composition are simple, though large in treatment, so that the subject may be easily adapted to decorative purposes. If a background is required for oil or water-color, etc., a tone of light warm blue gray would be very appropriate; for decorative purposes, a background of pure gold would be admissible.

TO PAINT THE DESIGN IN OIL COLORS.—Begin by carefully drawing or transferring the outlines of the leaves, berries, and stems. Use a finely-pointed stick of charcoal in drawing on canvas, and paint the background in first. For this use raw umber, white, yellow ochre, permanent blue, madder lake, and ivory black, adding burnt Sienna in the deeper parts, where, of course, also, less white and yellow ochre are admitted. The holly berries are a brilliant deep red, which is very difficult to paint in the ordinary way. We must therefore endeavor to obtain this beautiful color by glazing.

Glazing is an old-fashioned manner of painting, which is only resorted to when nothing else will serve its purpose. The process in this case is as follows: First, paint the red berries in a flat tone made with light red, madder lake, white, and a little ivory black, adding burnt Sienna in the shadows. Paint heavily, using a little siccatis de Courtray, if necessary, to dry the colors. Add five drops of French poppy oil to one drop of siccatis always before mixing with the paint, and you will find it will dry very quickly. When the berries are thus laid in or painted, with due regard to light and shade, do not attempt to finish them at once, but proceed to the leaves while the paint is drying. The leaves are a dark rich green, gray in quality, though warmer in the shadows. To paint these leaves use Antwerp blue, white, light cadmium, madder lake, and ivory black for the local tone. In the shadows add burnt Sienna and raw umber.

To finish painting the rich red berries, first ascertain that the underpainting is hard dry; then oil out the whole surface of the berries. Use for this a stiff short flat bristle brush, and into it rub in well some pure French poppy oil. While the oil is still moist, the process of glazing is completed by adding a coating of pure madder lake well mixed with a little French poppy oil. This latter should be well rubbed in with the fingers also if necessary. The glazing of madder lake over the underpainting will give the deep rich red color we desire. While the paint is still dry, paint in brilliant touches of high light made with white, a little yellow ochre, and vermilion. The shadows must also be deepened with ivory black, a little permanent blue, and burnt Sienna.

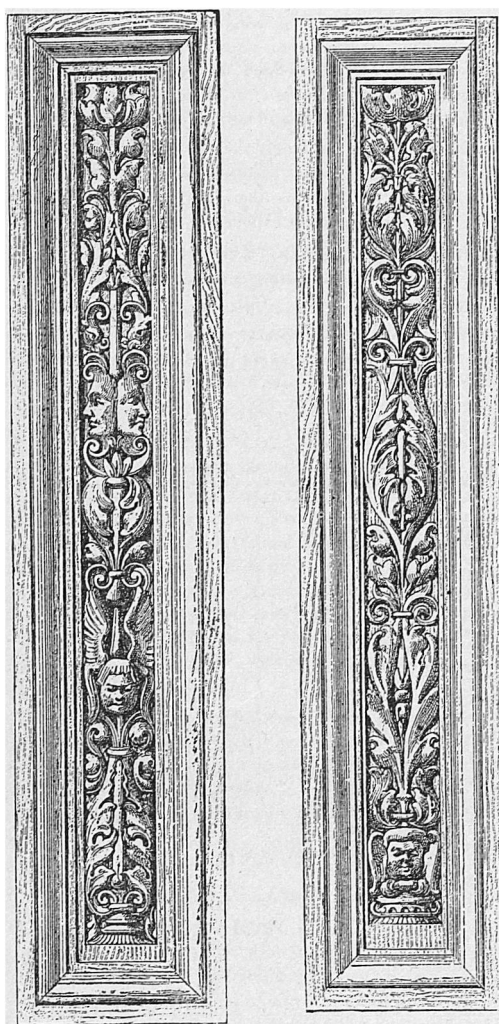
The little branches of small berries with smooth narrow oval leaves poised at the top of the holly wreath represent the much-sought-for mistletoe, which is very much used in connection with the holly for decorative purposes. The berries of the mistletoe are a pale greenish yellow, having the texture of wax; while the leaves are a light yellowish green qualified by gray. As a whole, the mistletoe presents a charming contrast of color combined with the holly.

To paint the berries of the mistletoe, use cadmium, raw umber, white, a little cobalt or permanent blue, madder lake, and a very little ivory black. In the shadows add burnt Sienna. Paint the green leaves with the colors given for the holly leaves, but add more cadmium and raw umber, and also substitute vermilion in the local tone in place of madder lake.

This graceful design may be applied to the decoration of a music book, portfolio, sofa-cushion, and in reduced size will be found applicable to many small articles, such as sachets, blotters, etc. Special directions for painting the design in water-colors or china painting will be published on application.

THE CLASSICAL FIGURE—"HERO."

PLATE 642 is a classical figure by Ellen Welby, companions to which—"Psyche" and "Pandora"—were published in the July and August numbers. These figures, if used for needlework, are very successful done, in outline only, on cream canvas or satin, or satin sheeting the full size of the drawing. They may be worked either with crewels or silk of a golden brown, and the panel when finished can be mounted on plush of the same brown, leaving a broad margin. The same treatment would look well in olive green, with mounting on olive green plush, or in a rich crimson or Indian red, mounted on a deeper tint. If treated more elaborately, the faces and flesh should be worked perfectly flat, the stitches all one way, and with no attempt at rounding. For glass,



OLD NUREMBERG CARVED PANELS FOR A KNEIPE HALLE.

(PUBLISHED FOR "GAMBRINUS," CHICAGO.)

outline and shade in brown, using for part of the drapery and the ornament yellow stain. For tiles, paint and outline in blue or red monochrome. The series will consist of six figures.

TREATMENT OF THE FISH PLATE.

IN executing this design (Supplement Plate 615), paint the feathery weed in carmine No. 1, with deeper touches of the same color, and brown 108 or 17, and the coral-like weed in grass green shaded with brown green. Make the foreground gray, with bluish shadows and grass-green touches to suggest moss here and there, as indicated in the drawing. The distant rocks are to be very faintly suggested. Fish, silvery gray, with blue gray shadings on the backs. Crab, brown green shaded with the same color and a little black green; tips of claws, carnation No. 1. Turquoise blue is the tint suggested for this plate. If the entire plate is tinted, scratch out the water lines. If untinted, put them in with turquoise blue.

THE BACCARAT VASE.

THE design given in Supplement Plate 616—"Wild Orange Lily"—is for a Baccarat vase in ivory white ware. Make the outside of the petals orange yellow, inclining to green toward the centre and base (add apple green); spot and shade with brown green. Inside of petals, orange red lighter near the base, spotted

with dark red. For shading, spotting, and outlining use violet of iron. In some of the flowers the outside of the petal is edged with red. Buds, greenish yellow; leaves, medium green (add apple green to brown green); shade and outline with brown green. Stalks, upper part rather light green, sometimes brown below. Stamens, yellow brown with red tips; anthers, dark brown; pistil, light green. The vase form illustrated is thirteen inches high, with cover four inches across. The decoration of the cover is an inverted lily. In applying the design it will be necessary to spread the flowers and perhaps slightly lengthen the stalks. The vase may be tinted with celadon, or Chinese yellow may be left white or clouded with gold. A gold outline can also be used if desired. The design can easily be adapted to other forms.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

ADVICE TO A WOULD-BE ILLUSTRATOR.

SIR: What is the prospect for a young man who wishes to make newspaper illustration his profession, shows considerable talent, and has a place at present on a paper, illustrating, but has never had any instruction, and sees no immediate prospect of being able to obtain any? This is my case. If absolutely necessary I could stop work and attend some art school. Can I hope to become proficient in this career without spending a large sum of money for instruction? Or is there some special branch of study which I could pursue which would aid me? I don't think the work I do at present requires much skill. Everything I do is accepted by the paper and printed. My work is done in India ink on cardboard.

INTERESTED READER, Springfield, Mass.

In order to become proficient in illustration, it is necessary to have a thorough knowledge of drawing, and considerable practice in drawing from life. Such studies are always made in charcoal. A good text-book teaching the modern methods of drawing from the cast and from life would help you very much, and you could practice at home drawing from the cast, occasionally sending your drawings for criticism to The Art Amateur, which charges \$3 for criticism of a drawing and \$5 for a painting, with a personal letter of instruction. A book which will teach you the modern methods is "Charcoal and Crayon Drawing," by Frank Fowler (Cassell & Co., publishers). This is accompanied by plates showing the manner of working. In this way you can train yourself without a teacher and prepare yourself to finish, with a few practical lessons from a good master. When you have once learned to draw from life, you can easily acquire the proper handling of pen and ink or any other medium. For illustrating, your preliminary sketches and compositions are most easily made with charcoal or pencil, and then carried out afterward with pen and ink or washes.

THE CARE OF PAINT-BRUSHES.

T. M. P., San Francisco.—To clean bristle brushes, use common soft brown soap and warm water, if possible; wipe the thickest paint off first with an old cotton rag and then rub the brushes well over with soap. Then, holding the handles upright in the right hand, scrub the brushes round and round in the palm of the left until the paint is well loosened. Dip the brushes in the water occasionally and rub on more soap until they are thoroughly cleaned. Squeeze the brushes through the fingers, to be sure the paint is well out of them. Rinse them in clear water and put near the fire to dry. Keep your brushes where they will be free from dust. Sable brushes are cleaned in the same way, but should not be scrubbed so hard against the hand as the bristles. Before drying, always press the sable hairs to a point with the fingers, so that they will keep their pointed shape.

DIFFICULT REPOUSSE WORK.

REPOUSSE, Buffalo.—The hammering out certainly does seem almost an impossibility on the narrow neck of such a vase as you describe. Sometimes the effect is produced by stamping two halves of the piece in machinery made on purpose before they are joined. But for the best class of work, especially if executed in silver, like the one you speak of, the decoration is done in a legitimate way, by means of a tool called a "spring hammer," or "snarling-iron," which is generally about eighteen inches long, but varies according to the size of the piece to be decorated. One end of this turns up at right angles and ends in a knob, while the other turns down and terminates in a broad piece, which is firmly held in a vise. The end first described is inserted into the vase and brought into contact with the inner surface, where a lump has to be raised, and a blow is struck with a hammer on the rod near the part secured to the vise; it is the concussion of this blow which causes the metal to rise at the other end of the tool. When a series of lumps has been in this manner raised from the inside of the piece, forming a rough sketch of the ornament, a cement composed chiefly of hot pitch is poured in, and on cooling fills the vase with a solid compound, which nevertheless is slightly elastic, and allows the chaser to finish the decoration of the piece with small punches, such as you use for your ordinary flat hammered work.



PLATE I.

[See page 18, No. 1.]

DESCRIPTION.

The Rushes are to be worked in Brown; the Stems and Leaves in Shaded Green; the Flowers, Gold-Yellow Petals and Brown Center. The Bees are to be worked in Black, banded with Yellow.





STRIP FOR PORTIERE, CURTAIN OR EASY CHAIR, IN CREWEL WORK.

[Copyrighted.]

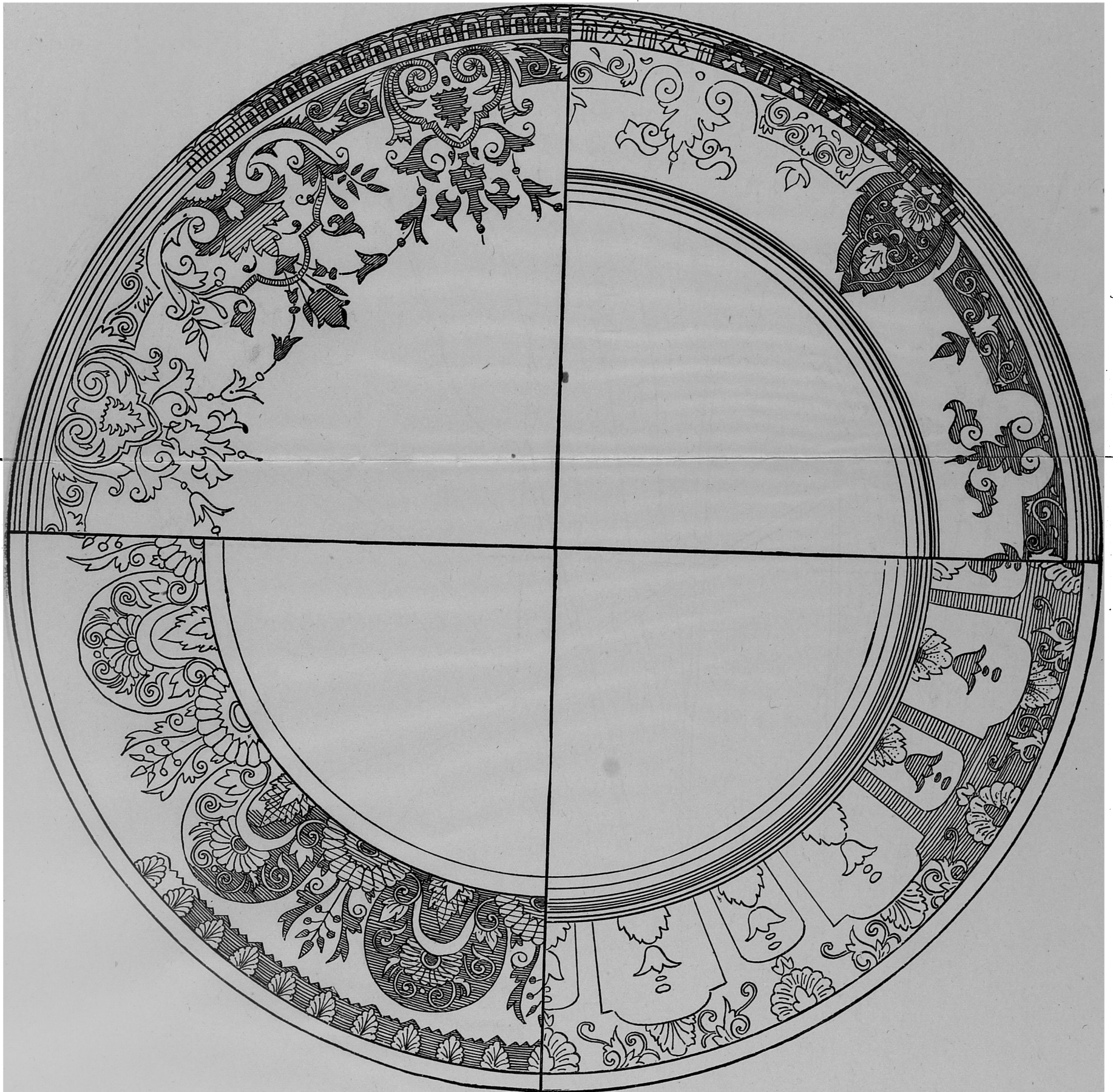


PLATE II.

[See page 15, No. 1.]

ROUEN DECORATION.

The color to be used is dark blue—"bleu ordinaire."



FOUR PLATE DESIGNS FOR PAINTING ON CHINA.

PLATE III.

[See page 15, No. 1.]

WHITE FLOWERS AND CANARY.
(Japanese.)

The White Flowers are the White of the China, shaded in Gray and Blue. The Canary can be painted in Ivory Yellow, put on lightly and shaded with Yellow Brown. Background in fusible lilac—('lilas fusible').



DESIGN FOR A PLACQUE.

THE ART AMATEUR.

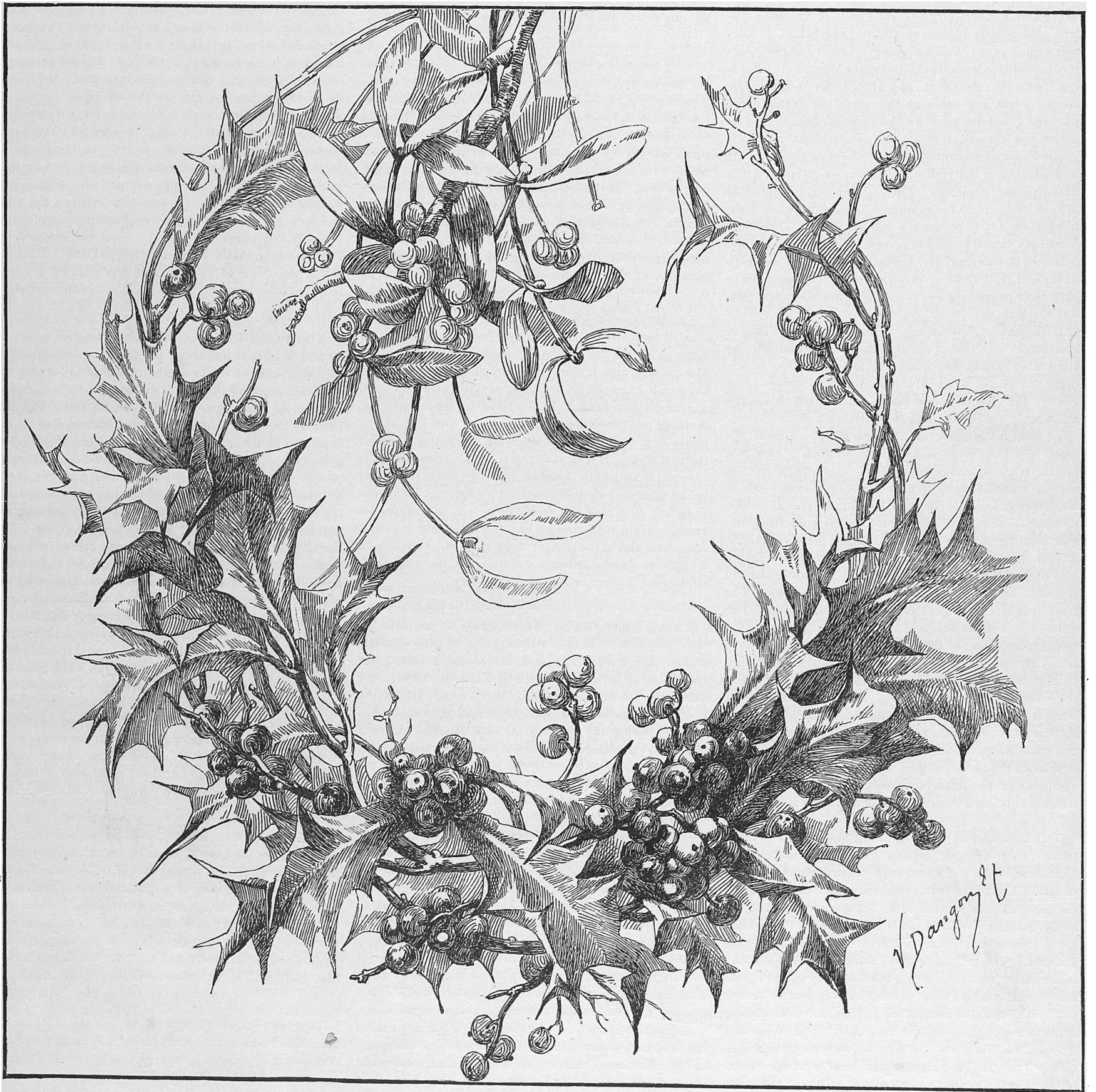
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{ WITH 11-PAGE SUPPLEMENT,
{ INCLUDING COLORED PLATE.



STUDY OF HOLLY AND MISTLETOE. BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT IN OIL AND WATER COLORS, SEE PAGE 23.)

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